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CATALOGUE
OF AN EXHIBITION OF

ETCHINGS AND DRY-POINTS

BY

WHISTLER

WITH AN INTRODUCTION
AND NOTES BY
JOSEPH PENNELL

FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK

DECEMBER 1 TO DECEMBER 31, 1910

SMITHSONIAN
INSTITUTION
S22.

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NOTE

Mr. Pennell has been kind enough to write a short introduction and a series of notes on the different prints shown in this exhibition. To distinguish these notes from the body of the catalogue they have been printed in italics and signed "J.P."

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IN these days, when etching is upon the town, when every one who does not golf or gamble, write or motor, turns out copper plates; when all rush in where etchers fear to tread — it might be well that artists and the public should have an opportunity of studying or even seeing supreme examples of the art of the greatest etcher of all time — Whistler — and there is such an opportunity in this exhibition.

The most perfunctory examination of Whistler's etchings proves how right he was in the laws ("Propositions") he laid down for himself and all who care to follow or understand him — as to the limitations of etching and its possibilities.

The proofs shown here silently hold up to ridicule many etchings, and many etchers old and new. They prove that etching is the most difficult of the arts, for in the art history of the world there have not been a dozen great etchers — but we have got beyond that antiquated manner of carrying on great traditions, and to-day schools, professors, and pupils of etching abound. Another proof of the utter art-lessness of art education.

The mere facts of the technique of etching can be acquired in one lesson. The making of an etching requires the knowledge of a lifetime.

Etching is the simplest method of multiplying prints, yet the most difficult by which to attain great results — great art.

To-day the art is expected not only to perform miracles, but the impossible. Yet etching is not a branch of art on which artistic babes should be suckled. Etching is not a sure way for the art-less to arrive at notoriety. Etching is not a method really for displaying sincere stupidity on as large a copper plate as possible. Etching is not grinding, dragging, slaving, and turning out laboriously prints which possess no merit whatever. Etching is not a fashion of making plates equaled in bigness only by their badness. Etching is not depending on some one else to print

proofs, nor juggling with printers' ink one's self. Etchings are not squashed or printed oil paintings.

As all these methods are now considered to be within the province of etching, it would be well to consider for a moment the limitations and scope of the art as the masters have understood them. Etching is a means of expressing on a plate, the most delicate, the most subtle, the most refined sensations which come to an artist, provided always he can perceive them and has the ability to record them. No one but an artist can do this, and how many artists are there in the world? Etching is sketching on a plate, and how many modern plates prove the artist can sketch? Etching is putting down a subject in the fewest and the most vital lines; how many artists think of line at all? Etching means doing all these things and others like them superlatively well with the most obedient tools on the most responsive surfaces of metal, provided the artist has the skill to dominate his subject and use his tools.

But if one wishes to know what etching is, look at these prints and numbers more by Whistler. There are etchings in this exhibition that have never been approached by any other artist at any time. To know this is to know etching — these prints are the perfect flower of the art — the greatest artist of modern times, the greatest etcher of all time — an American — James Abbott McNeill Whistler.

JOSEPH PENNELL.

CATALOGUE

1 **Liverdun.** (Wedmore No. 4)

A farm-yard in the Village of Liverdun, near Toul in Lorraine.

"A small Alsatian town Whistler and Ernest Delannoy visited on their journey to Alsace and the Rhine." J. P.

One of the French Set.

2 **La Rétameuse.** (Wedmore No. 5)

One of the French Set.

3 **En Plein Soleil.** (Wedmore No. 6)

On India paper mounted into plate paper (*chine collée*).

"Undoubtedly printed by Delâtre, from whom Whistler learned the art of printing and who was the artistic printer of Paris for half a century—immortalized by the De Goncourts. Delâtre died two or three years ago." J. P.

One of the French Set.

4 **The Unsafe Tenement.** (Wedmore No. 7)

Early impression, with the address of Delâtre. On India paper mounted into plate paper (*chine collée*).

5 **The Same.**

On Japan paper. The address of Delâtre has been erased.

"Probably this house was in one of the Alsatian towns. He rendered most truly in these early etchings sunlight, which he never attempted later." J. P.

One of the French Set.

6 **The Dog on the Kennel.** (Wedmore No. 8)

While Whistler was etching the preceding plate—*The Unsafe Tenement*—the dog, says Mr. Avery, jumped up on the kennel, and Whistler stopped his work on the large plate to make this one.

From the Theobald collection.

7 **La Mère Gérard.** (Wedmore No. 9)

"An old lady, who is said to have written poetry, and, possibly in consequence, came down in the world, and was forced to sell violets at a gate of the Luxembourg Gardens. Whistler painted and etched her several times and of her, in the Latin Quarter, endless stories were told by him." *J. P.*

One of the French Set.

8 **Street at Saverne.** (Wedmore No. 11)

On Japan paper.

"There are in the French Set prints, like the night scene in the Alsatian village, called *Street at Saverne,* which are as good as any that came after. And if looked at carefully . . . the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates." Joseph Pennell.

"Whistler visited this village on his Alsatian trip, in order to see a fellow-student at Gleyre's, whose home was here, named Dabo. I have been told by his son, Dabo gave up painting later and took to politics and then left the country and settled in Detroit. The plate might properly be called the first of the Nocturnes." *J. P.*

One of the French Set.

9 **Little Arthur.** (Wedmore No. 13)

"Arthur Haden, son of Sir F. Seymour Haden and Whistler's nephew." *J. P.*

One of the French Set.

10 **La Vieille aux Loques.** (Wedmore No. 14)

Early impression, with the address of Delâtre.

11 **The Same.**

Impression in black ink, on thin Japan paper.

This plate, the *Kitchen, La Marchande de Moutarde,* the *Street at Saverne,* and the *Rag Shop* are the finest of the very early plates.

One of the French Set.

12 **Annie.** (Wedmore No. 15)

Early proof, before the name "Annie" below. On *chine collée.*

The little girl was Annie Haden, the daughter of Sir Seymour Haden. She later became the wife of Mr. Charles Thynne.

"Annie Haden, daughter of Sir Seymour Haden, and Whistler's niece. She is the little girl in the painting, At the Piano *and in* The Music Room. *I do not think this plate is to be compared for a minute with* Annie Seated." *J. P.*

One of the French Set.

13 **The Same.**

Impression on old Dutch paper.

14 **La Marchande de Moutarde.** (Wedmore No. 16)

Early impression, with the address of Delâtre.

"In *La Marchande de Moutarde* and the *Kitchen* . . . are very beautiful chiaroscuro effects."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"I have no idea where this was done. This was very early work. The drawing is like that of West Point, *the biting like that of the* Coast Survey. *I imagine these plates were banked up with wax and then bitten in, the acid poured over them, but who shall say?"* *J. P.*

One of the French Set.

15 **The Rag-Gatherers.**

Impression in black ink, on thin Japan paper.

16 **Little Rag Gatherers.** (Wedmore No. 17)

Impression on *chine collée.*

"A fine plate executed during the same period is *The Rag Gatherers*—a squalid interior with two figures at the back, very suggestive and powerful in effect."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

17 **The Same.**

Impression in black ink, on thin Japan paper.

"The most interesting thing about this plate to me is the fact that Whistler thought nothing of the time and trouble involved in changing his plates. Here an entirely new composition was evolved, a whole group of figures added, and there is not the slightest evidence of the great labor in changing it." *J. P.*

One of the French Set.

18 **Fumette.** (Wedmore No. 18)

"Fumette was a model, one of the first professional models who sat to him. She had a terrible temper and one day, in a rage, she tore up—not his prints, as Wedmore says —but a number of drawings." *J. P.*

One of the French Set.

19 **The Kitchen.** (Wedmore No. 19)

First State. On Japan paper.

"The *Kitchen* is flooded with sunshine, like a chamber of De Hooch's."

Frederick Wedmore, *Whistler's Etchings*, p. 26.

"There are, as, for instance, in those dark alleyways of the Venetian set, or the *Kitchen* of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six*, or in any similar subject."

Joseph Pennell.

"This was most likely made on the Alsatian Journey. The Kitchen *evidently is that of an old French farmhouse."* *J. P.*

One of the French Set.

Kindly lent for this Exhibition.

20 **A Little Boy.** (Wedmore No. 22)

Portrait of Seymour Haden, junior.

21 **Seymour.** (Wedmore No. 23)

Also a portrait of Seymour Haden, junior.

22 **Annie Seated.** (Wedmore No. 24)

"One of the most beautiful of the many portraits of Miss Annie Haden."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"This—a portrait of Annie Haden—is as good as any portrait etching by Rembrandt." *J. P.*

23 **The Music Room.** (Wedmore No. 26)

First State.

The three figures are portraits of Sir Seymour Haden (at the left), Lady Haden, and Mr. Traer. There is no indication of fingers on Sir Seymour's right hand.

"Seymour Haden, Lady Haden and Mr. Traer—not Freer, as Wedmore calls him—Haden's assistant—a surgeon and friend of Whistler's, in the room in No. 62 Sloane Street, where At the Piano *and* The Music Room *were painted."* *J. P.*

24 **Soupe à Trois Sous.** (Wedmore No. 27)

"Some of Rembrandt's beggars are marvellous. But what of Whistler's tramps, the *Soupe à Trois Sous*, or the *Mère Gérard*, or fifty others?" Joseph Pennell.

"Done at midnight in a low tavern, which was raided by gendarmes while he was at work. Whistler said he showed them the plate upside down and, as they could make nothing of it—gave it back to him. The figure to the left is a portrait of a man named Martin. I do not know who he was—he is remembered because, in the Revolution of '48, he gained the Legion of Honour, at sixteen—the youngest person to whom it ever was awarded." *J. P.*

25 **Bibi Valentin.** (Wedmore No. 28)

On thin Japan paper.

"One of the most exquisite renderings of a child ever done by an etcher." *J. P.*

26 **The Same.**

Another impression, printed on *chine collée.*

27 **Reading in Bed.** (Wedmore No. 29)

Impression printed on Chinese paper.

28 **Bibi Lalouette.** (Wedmore No. 30)

On thin Japan paper.

"A charming study of a boy sitting on a sloping bank."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin, and others used to take their meals in those early days."

Frederick Wedmore, *Whistler's Etchings*, p. 30.

29 **The Same.**

Another impression, printed on *chine collée.*

30 **The Wine Glass.** (Wedmore No. 31)

"A marvellous little still-life study, entitled *The Wine Glass,* also done at this time, may be compared with Rembrandt's *Shell.*"

T. R. Way, *The Art of J. McNeill Whistler,* p. 67.

31 **Greenwich Pensioner.** (Wedmore No. 32)

"A study, most likely in Greenwich Park, London. This and the two following plates were either done when he was working on the River at Wapping, or they gave him the idea of working there." *J. P.*

32 **Greenwich Park.** (Wedmore No. 33)

Impression in black ink, on old Dutch paper.

This, *The Dam Wood* and *Zaandam* are almost the only landscapes to be found in Whistler's work.

"One of the very few landscapes he either etched or painted. Landscape did not appeal to him. Had it, however, his work would have been just as distinguished as his portraits. He always said there was no such thing as a landscape or a portrait painter. A man can paint anything, if he can paint at all." *J. P.*

33 **The Same.**

Another impression in warm black ink, on toned paper.

34 **Nursemaid and Child.** (Wedmore No. 34)

"Probably done in Greenwich Park."—J. P.

Impression in black ink, on thin Japan paper.

35 **Thames Warehouses.** (Wedmore No. 35)

"To that Early Period, to that first time, belonged then these two Sets: the second with its infinitely interesting *Pool, Thames Police, Thames Warehouses,* and *Black Lion Wharf.*"

Frederick Wedmore, *Whistler and Others,* p. 22.

One of the Thames Set.

36 **Westminster Bridge.** (Wedmore No. 36)

"One of the few plates in which the monumental architecture of London appears—the Houses of Parliament. That he could draw architecture is completely proved by the Belgian Series alone, but he did not care for it usually, 'And why repeat a masterpiece?' he always said." *J. P.*

One of the Thames Set.

37 **Limehouse.** (Wedmore No. 37)

"Down the River Thames, where he lived and worked for months." *J. P.*

One of the Thames Set.

38 **Eagle Wharf.** (Wedmore No. 39)

Also called Tyzac, Whiteley & Co.

One of the Thames Set.

"The rendering of the warehouses in perspective is simply marvelous." *J. P.*

39 **Black Lion Wharf.** (Wedmore No. 40)

Impression in black ink, on verger paper.

"Mr. Whistler's plate, *Black Lion Wharf*, or *The Black Lion*, a reproduction of which is, I believe, to be published in to-day's *Chronicle*, is one of the greatest engraved plates that has been produced in modern times. I would even say that it is the greatest etching of modern times were it not for the fact that it is but one of a set known as *The Thames Series*, etched by the master some thirty-five years ago."

February 22, 1895.

Joseph Pennell, in a letter to the *London Daily Chronicle*.

"To me the finest of the Thames Set, finer than anything Rembrandt ever etched of this sort. He told me he worked on the plate three weeks." *J. P.*

40 **The Same.**

On Japan paper.

41 **The Pool.** (Wedmore No. 41)

One of the Thames Set.

See note under the *Thames Warehouses*, No. 35.

42 **The Thames Police.** (Wedmore No. 42)

Impression in black ink, on thin Japan paper.

One of the Thames Set.

See note under the *Thames Warehouses*.

"This police station stood until a few years ago, when rebuilt near Wapping Pier. The surroundings are still much the same." *J. P.*

43 **The Same.**

Impression printed in warm black ink, on old Dutch paper, with much tone left upon the plate.

44 **'Longshoremen.** (Wedmore No. 43)

Impression in black ink, on thin Japan paper.

"Probably the interior of a Thames-side Inn, though the figures are far from English. They may be fishermen or foreign sailors." *J. P.*

45 **The Limeburner.** (Wedmore No. 44)

Impression in warm black ink, with much tone left upon the plate.

One of the most beautiful of Whistler's plates, and probably the earliest example of a system of composition which became very characteristic of him—that of a vista seen through a frame. Later

examples of it are: *The Traghetto, The Beggars, Doorway and Vine, San Biagio,* and perhaps the last and frankest expression of all, *The Garden.* In these plates the foreground and middle distance are treated as an elaborate frame, for the most part in shadow, through which is seen a small and usually brilliantly lighted distance.

"This Limeburner's place must have been in Rotherhithe or Wapping on the Thames." *J. P.*

One of the Thames Set.

46 **Billingsgate.** (Wedmore No. 45)

"The solidity of the buildings introduced into this plate—the clock tower and the houses upon the quay—is a rare achievement in etching. . . . The strength of their realization lends delicacy to the thin-masted fishing boats with their yet thinner lines of cordage, and to the distant bridge and the gray mist of London and to the faint clouds of the sky."

Frederick Wedmore, *Four Masters of Etching,* pp. 37–38.

"Hamerton has described, and more or less appreciated this plate, in 'Etching and Etchers' and the 'Portfolio.' The Dutch fishing boats are still moored in the same way on the same spot. *J. P.*

47 **Arthur Seymour Haden.** (Wedmore No. 47)

The excessively rare First State, before the signature and the date, and before much additional work on the boy's coat and trousers, the chair, etc.

Kindly lent for this Exhibition.

48 **Becquet (The Fiddler).** (Wedmore No. 48)

Sir Seymour Haden, who could certainly be trusted not to overpraise Whistler's work, said of this plate, "Rembrandt never did anything finer."

"The figure of the violoncellist is merely indicated with a few swift lines; but the head is fully elaborated with an incomparable minuteness and fineness of touch. The more closely it is examined the more complete and finished it appears and the more beautiful its workmanship."

Mrs. Schuyler Van Rensselaer,
Century Magazine, August, 1893.

"This man began life as a sculptor, and then became a musician. Whistler often saw him, and liked him. He died a few years ago in Paris." *J. P.*

"Whistler told me that this plate was originally an oblong etching of West Point, made by an old classmate, who brought it to him for his opinion. Whistler scraped off the view of West Point and put Becquet in its place; why, he did not say. At lower right corner the stacked muskets may be plainly seen." E. G. Kennedy.

One of the Thames Set.

49 **Jo's Bent Head.** (Wedmore No. 51)

Proof printed by Whistler and signed by him with his butterfly signature.

"A portrait of Joanna Heffernan, the model for 'The White Girl' and 'The Little White Girl'." Howard Mansfield.

50 **Drouet.** (Wedmore No. 53)

Fourth State. Impression on thin Japan paper.

51 **Rotherhithe.** (Wedmore No. 60)

"Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."

T. R. Way, *The Art of J. McNeill Whistler*, p. 69.

"This plate was made on the balcony of the Angel Inn, still standing on the south side of the River, at Cherry Gardens. Rotherhithe is in the extreme distance. From this balcony also, the oils Wapping *and* The Thames in Ice *were painted. A scratch across the sky is in some prints. Whistler told me this was caused by a brick from a chimney being repaired falling behind him and making him jump so that he scratched the plate with his needle from top to bottom."* *J. P.*

One of the Thames Set.

52 **The Forge.** (Wedmore No. 63)

Beautiful impression realizing all the effect of "this audacious dry-point," as it is called by Mr. Wedmore.

"This was made in Brittany, at Perros Guirec in the year 1861. As in almost all the sets, he included plates which have no relation to the title." *J. P.*

One of the Thames Set.

53 **Vauxhall Bridge.** (Wedmore No. 66)

"The foreground is a spirited confusion of barge, sails, masts and cordage."

Frederick Wedmore, *Whistler's Etchings*, p. 45.

"From the work right up to the edges, I believe this is only a piece of the original plate—for example, the rope to the right is quite meaningless, yet it is so positively drawn that it must have led from a mast or yard to some stay which has been cut off." *J. P.*

54 **Millbank.** (Wedmore No. 67)

Second State. With the inscription, and with the shadow of the man to the right extended, but before the word "London."

"Looking down the River from Millbank toward Lambeth Palace, on the Surrey Side, the rows of piles, drawn in wonderful perspective, are still standing in the mud, and it is most interesting to compare the handling of this plate with that of similar Venice subjects, done twenty years later." *J. P.*

One of the Thames Set.

55 **The Same.**

Third State. With additional lines in the sky at the right; "London" is added in the lower right-hand corner of the plate.

56 **The Same.**

Fifth State. With the inscription erased.

57 **The Little Pool.** (Wedmore No. 72)

Third State, of eight states, before the three short horizontal parallel lines at the top of the plate.

"The figures are Sergeant Thomas and Whistler himself. This and the previous plate were used as invitation cards to a show given by the Thomases, who published the Thames Etchings for Whistler—as well as the French Set —from their shop in Bond Street, London. Ralph Thomas made the first catalogue of the Etchings."
J. P.

One of the Thames Set.

58 **The Same.**

Eighth State. The two lines of lettering removed.

59 **Little Smithfield.** (Wedmore No. 78)

From the Ellingwood collection.

"On either side there recede into the distance the quaint timber houses of a narrow London lane, the woodwork wonderfully indicated."

Frederick Wedmore, *Whistler's Etchings*, p. 49.

"A back alley, now partially destroyed by the rebuilding of St. Bartholomew's Church. This, until a few years ago, was the most picturesque and perfect quarter of Old London." *J. P.*

60 **Cadogan Pier.** (Wedmore No. 79)

Impression on thin Japan paper.

"*Cadogan Pier*, which may be compared with the lithograph entitled *Early Morning*, is a poetical etching of the river off Battersea in the morning mist, when 'a common greyness silvers everything.' "

T. R. Way, *The Art of J. McNeill Whistler*, pp. 73–74.

One of the Thames Set.

61 **Old Hungerford Bridge.** (Wedmore No. 80)

"The reflections in the water are exquisite, and in the far distance the buildings down the river are indicated with great subtlety of touch."

T. R. Way, *The Art of J. McNeill Whistler*, p. 71.

"The Suspension Bridge at Hungerford Market. Now Charing Cross Railway Bridge crosses the River at the same spot. To me the feeling of life and movement on the water is better expressed than on any other of the Thames Series." *J. P.*

One of the Thames Set.

62 **Amsterdam, Etched from the Tolhuis.** (Wedmore No. 82)

Third State, of four states. The sky redrawn, but before the butterfly in the lower right-hand corner.

"The first of his Dutch plates—made probably on his first journey to Holland. At the same time his Thames plates were shown in an exhibition at The Hague and he was awarded a gold medal." *J. P.*

63 **Weary.** (Wedmore No. 83)

"Of all the portraits, however, that entitled *Weary*, a beautiful study of a girl lying back in a chair, every line ex-

pressing fatigue, and the portrait of *Florence Leyland* with its perfect grace of line and pose, are perhaps the most completely satisfying."

T. R. Way, *The Art of J. McNeill Whistler*, p. 72.

"A portrait of Jo (his first English model, The White Girl), *though it has been called* Jenny, *after Rossetti's poem. As Whistler knew Rossetti at the time, it is interesting. The figure was started at the other end of the plate, where a dry-point of the head is to be seen, only partly scratched out."* *J. P.*

64 **Chelsea Bridge and Church.** (Wedmore No. 85)

One of the Thames Set.

65 **The Velvet Dress.** (Wedmore No. 91)

"The heavy folds into which velvet must fall are indicated by but a very few touches. Round the neck a ruff is seen, and that and the hair are drawn with Whistler's peculiar delicacy. This scarce dry-point is a portrait of Mrs. F. R. Leyland."

Frederick Wedmore, *Whistler's Etchings*, p. 53.

"A study for the portrait in oil of Mrs. F. R. Leyland. (Only reproduced in our book, she still owns the painting.) Mrs. Leyland wanted to be painted in a velvet dress, she told him, but, when he did paint her, it was in a gown of pink and white." *J. P.*

From the Menpes collection.

66 **Tatting.** (Wedmore No. 98)

A portrait of one of the Leylands.

67 **The Boy.** (Wedmore No. 109)

One of the rarest pieces of the "middle period."

Fourth State, of eight states, before the short horizontal lines which cross the angular white space in the existing shadow, in the lower right background.

68 **The Little Forge.** (Wedmore No. 115)

First State, of eight states, before the short upright light dry-point lines had been added on the left of the edge of the window-sill, and before the eight short thick vertical lines on the edge of the bench at the extreme left. Before the ear was indicated on the man seated at the bench by the window.

This impression is enriched by additional wash drawing by Whistler. It is from the collection of Queen Victoria and bears the royal stamp at the back.

"Forges and smithies always appealed to him, but always as suggestions, never carried out completely."

Joseph Pennell.

69 **Two Ships.** (Wedmore No. 116)

With the additional shading on the sterns of the two vessels and in the water.

70 **Ship-builder's Yard.** (Wedmore No. 121)

Marked, in Whistler's handwriting, *1. (of 25).*

"Leyland's—done, I believe, when at Speke Hall, near Liverpool—the launching poles are in dry-point, very telling. Note change in butterfly." *J. P.*

71 **Price's Candle-Works.** (Wedmore No. 124)

First State.

72 **The Thames toward Erith.** (Wedmore No. 135)

This plate gives an extraordinary impression of a raw, squally day.

"This is the first good proof I have ever seen of this very rare plate. It was not shown—we could not get it—for the London Memorial Exhibition." *J. P.*

73 **Adam and Eve Tavern, Old Chelsea.**
(Wedmore No. 144)

"One of the most interesting, I think, of all his coppers is the *Adam and Eve Tavern*, in which the earlier manner is being broken away from and his final method is taking its place, both the styles harmonizing perfectly."

Joseph Pennell.

"This, more than any other plate of the period, marks the transition from his earlier style, and Whistler himself admitted and even emphasized this to me—the different manners of working. The development into the style of the Venetian plates is most plainly seen." *J. P.*

74 **The Little Venice.** (Wedmore No. 149)

Impression marked at the back, in Whistler's handwriting, *"Selected proof,"* and signed with his butterfly both at front and back.

"The drawing of the posts—equally remarkable—should be compared with those in Millbank, *done twenty years before."* *J. P.*

One of the Venice Set.

Kindly lent for this Exhibition.

75 **Nocturne.** (Wedmore No. 150)

"This is the best example of his printing,—really painting on the plate,—I know. No professional printer can equal it, and he himself could not repeat it. It is really a monotype." *J. P.*

"And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heaven, and fairy-land is before us—then the wayfarer hastens home; the workingman and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master —her son in that he loves her, her master in that he knows her." From *Mr. Whistler's "Ten o'Clock."*
(London, 1888.)

One of the Venice Set.

Kindly lent for this Exhibition.

76 **The Little Mast.** (Wedmore No. 151)

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva, San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

"Via Garibaldi—near the Public Garden, Venice. The Mast still stands and on it, on holidays, the great standard of St. Mark is flown." *J. P.*

One of the Venice Set.

77 **The Little Lagoon.** (Wedmore No. 152)

First State. Before the additional work on the gondola and the reflection below it.

78 **The Palaces.** (Wedmore No. 153)

"Somewhat similar and equally fine are *The Balcony, The Palaces*, and the two *Doorways;* the four prints showing superb draughtsmanship and very effective contrasts of light and shade."

T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

"Probably the most completely carried out study of architecture he ever did. These palaces are on the Grand Canal, almost opposite the Palazzo Rezzonico, where Browning lived and died. There is a legend that Whistler had a room in it." *J. P.*

One of the Venice Set.

79 **The Doorway.** (Wedmore No. 154)

"Much richer in effect and with more elaboration of detail than is usual in this series is the *Doorway*. A beautiful view of what has once been a palace. . . . The fine architecture of the exterior with the rich tracery of the windows, is very beautifully indicated, and the water in the foreground is wonderfully transparent."

T. R. Way, *The Art of J. McNeill Whistler*, pp. 73–74.

"The Doorway still exists and is on the direct route almost from San Marco to the Grand Canal. No plate with such elaborate drawing of architectural detail was ever attempted by him. The printing in its perfection could only be done by him." *J. P.*

One of the Venice Set.

80 **The Piazzetta.** (Wedmore No. 155)

Early impression, printed in brown. The man on the steps wears a very large hat. Whistler has marked this impression, at the back, with two small circles, an indication that he considered it of unusually fine quality.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva, San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Prof. Dr. Hans W. Singer, *James McNeill Whistler*, p. 48.

"Drawn from the landing place looking toward St. Mark's Campanile. One of the few plates in which the reversing of the architecture is noticeable." *J. P.*

One of the Venice Set.

81 The Same.

Another impression, in which the hat has been made smaller.

82 The Riva. (Wedmore No. 157)

From the Menpes and Ellingwood collections.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

"But there are no such perfect plates in the world as *The Beggars*, *The Traghetto*, the two *Rivas*, and the *Bridge*."

E. R. & J. Pennell, *The Life of James McNeill Whistler*, p. 282.

One of the Venice Set.

83 Two Doorways. (Wedmore No. 158)

This print seems to be much rarer than some of the other great pieces of the Venice Set.

"Somewhat similar and equally fine are *The Balcony*, *The Palaces*, and the two *Doorways*; the four prints showing superb draughtsmanship and very effective contrasts of light and shade."

T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

One of the Venice Set.

Kindly lent for this Exhibition.

84 San Biagio. (Wedmore No. 163)

Trial proof. The width of the long arm of the garment at the right has been reduced; delicate dry-point lines have been added to the shadowy figures of the two women, and there are new vertical lines in the water below the low overhanging bow of the boat.

Marked at the back, in Whistler's handwriting, *"2nd state, No. 4."* This impression comes from the collection of Mr. Walter Dowdeswell, whose initials are found in the lower right-hand corner at the back, and is the identical impression reproduced in the Grolier Club catalogue of Whistler's etchings, compiled by Mr. E. G. Kennedy.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us . . . the *San Biagio*, and that marvelous piece, the *Garden*."

Frederick Wedmore, *Whistler and Others*, p. 20.

"This great archway still stands, facing the Lagoon near the Public Garden, Venice, although it is now more or less hidden by a ship-building yard." *J. P.*

One of the Twenty-Six Etchings.

85 The Same.

There are new fine diagonal lines in the roof of the arch, and the narrow opening in the upper right side of it, which was white, is now covered with

lines. There is only one of the shadowy women left. A quarter of an inch below the boat, aft, there are about twenty vertical dry-point lines strengthening the reflections in the water.

From the collection of Mortimer Menpes.

86 **The Same.**

The shading under the archway has been enriched with additional work. All the white spaces on the wall immediately above the men kneeling to the left of the boat have been shaded. Whistler has marked this impression, at the back, in the lower left corner, with two small circles, an indication that he considered it of unusually fine quality.

87 **Turkeys.** (Wedmore No. 165)

First State, before the butterfly, and before the delicate dry-point lines to the left of the man's head.

"One of his rare renderings of birds and beasts." *J. P.*

One of the Twenty-Six Etchings.

88 **Nocturne: Palaces.** (Wedmore No. 168)

Impression of great beauty, marked at the back in Whistler's handwriting, *"1st State."*

One of the Twenty-Six Etchings.

Kindly lent for this Exhibition.

89 **The Riva: Number Two.** (Wedmore No. 175)

First State, before the two strong slanting lines, one on each side of the lower left corner. Marked at the back, in Whistler's handwriting, *"early proof."*

One of the Twenty-Six Etchings.

90 **The Garden.** (Wedmore No. 180)

Early proof, before the introduction of the cat on the steps. This impression is from the collection of Walter Dowdeswell, and is the identical proof reproduced in the Grolier Club catalogue of Whistler's etchings, compiled by Mr. E. G. Kennedy.

One of the Twenty-Six Etchings.

Kindly lent for this Exhibition.

91 **The Same.**

Impression of a very beautiful golden tone, before the shading on the back of the cat, before the shading on the lintel of the door, and before the

little branch immediately above the head of the woman and child in the inner doorway was increased in size.

92 **The Same.**

With additional work on the back of the cat, and with the larger bough above the head of the woman standing in the inner doorway.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us . . . the *San Biagio*, and that marvelous piece, the *Garden*.

. . . . . .

"Only a little walled garden that abuts on a Venetian canal; it is an exquisite vision of the irrepressible piercing of the life of the Summer."

Frederick Wedmore, *Whistler and Others*, pp. 20–25.

93 **A Quiet Canal.** (Wedmore No. 184)

One of the Twenty-Six Etchings.

94 **Salute: Dawn.** (Wedmore No. 185)

"*Salute: Dawn*, a marvellous dry-point, which shows the sun rising over a group of buildings and domes, across a wide expanse of water. The qualities of this plate, which has but the slightest dry-point skeleton, depend upon the most wonderful printing, each impression being really a painting by Mr. Whistler on the copper."

T. R. Way, *The Art of J. McNeill Whistler*, p. 75.

One of the Twenty-Six Etchings.

"Also done from his room, he always found his subjects right about him." *J. P.*

95 **Lagoon: Noon.** (Wedmore No. 186)

First State. There is a positive black mark like a shuttlecock in the upper left corner, and there are ratlines on the shrouds of the mainmast of the brigantine.

Marked at the back in Whistler's handwriting, *"1st No. 51."* From the collection of Mr. Walter Dowdeswell. This is the impression reproduced in the Grolier catalogue of Whistler's etchings, compiled by Mr. E. G. Kennedy.

One of the Twenty-Six Etchings.

96 **The Smithy.** (Wedmore No. 197)

This impression is from the collection of Queen Victoria and bears the royal stamp at the back.

"Most of the Venetian studies are superb, and are already extremely rare. It is still more seldom that we encounter those enchanting and marvelous productions of a yet later period, whose themes were taken from northern France, Holland, and especially Belgium. When by a mere chance any of these find their way into the market they are eagerly secured for many times their weight in gold; comprising, as they do, the very finest examples of Whistler's work and some of the most perfect specimens of art in

existence. I refer in particular to such studies as *The Smithy; Palace, Brussels; Square House; Balcony, Amsterdam; Pierrot. . . .* "

Prof. Dr. Hans W. Singer, *James McNeill Whistler*, p. 51.

97 **Fruit Shop.** (Wedmore No. 210)

"One of the many Chelsea shops, most of which have disappeared or been modernized." *J. P.*

98 **Sketch of the Embankment.** (Wedmore No. 211)

Early proof from the collection of Mortimer Menpes.

99 **St. James's, Houndsditch.** (Wedmore No. 232)

LITHOGRAPHS

100 **Nocturne.** (Way No. 5)

First State. Proof signed by Whistler.

"In lithography the master has found a medium which is more sympathetic and personal even than the copper plate. In proof of this, attention need only to be drawn to the two marvellous works, the *Early Morning* and the *Nocturne*, prints which stand alone in the history of lithography.

"In 1878, after trying the medium, it was proposed to issue privately a limited number of proofs of drawings to subscribers, at intervals as they should be ready, under the title of Art Notes, but the response was so limited, that not more than half a dozen copies of the *Limehouse* and *Nocturne* were so published.

101 **Drury Lane Rags.** (Way No. 21)

Fourteen proofs only were printed by T. Way.

102 **Gabled Roofs.** (Way No. 41)

Twelve proofs only were printed by T. Way.

103 **The Terrace, Luxembourg.** (Way No. 55)

Twenty-five proofs only were printed by T. Way.

104 **Late Picquet.** (Way No. 51)

Twenty-five proofs only were printed by T. Way.

105 **La Robe Rouge.** (Way No. 68)

Twenty-three proofs only were printed by T. Way. The lithograph was later published in the *Studio*.

106 **Little Evelyn.** (Way No. 110)

"A charming drawing of a little girl, daughter of Mr. D. C. Thomson." This lithograph was executed in 1896.

107 **St. Anne's, Soho.** **(Way No. 126)**

Twenty-three proofs only were printed by T. Way. "All the proofs of the original were printed upon Dutch hand-made paper. A photo-process reproduction of this print was published in the *Architectural Review*, and, being printed upon antique, laid paper in close imitation of the original, it deceives many people." T. Way.

PORTRAITS OF WHISTLER

108 **Portrait of James A. McNeill Whistler.**

(The standing boy) and of his brother William. Painted in Russia. The painting is now owned by Mr. Charles L. Freer.

109 **Lithograph by T. R. Way.**

110 **Reproduction of a drawing by Paul Rajon.**

This is considered by many authorities to be the most characteristic portrait of Whistler. His "white lock" is in evidence, as also the monocle.

111 **Photograph from life.**

Taken in 1878.

112 **Photograph from life.**

Portrait of Whistler at his printing press.

The last portrait taken before Whistler's death.

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